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Australian Garden HISTORY



Journal of the Australian Garden History Society

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FRONT COVER

'The Gardener' by
Emma Minnie Boyd,
1897 from
An Australian
Gardener's Anthology.



In the last issue of this journal, readers were treated to many beautiful examples of the work of a number of relatively unrecognised Australian botanical artists. As an art form however, botanical illustration surprisingly only ever receives marginal attention.

Similarly the craftsmanship and artistry of maintaining and presenting an old garden is too often forgotten whilst the designer's achievement lives on.

Professional gardening, the continuous art of enabling a design to evolve and mature, is a dying profession if we are to believe Jim Buckland's superb piece in this issue, The Disappearing Gardener. Buckland's plea for greater recognition of the highly

skilled nature of professional gardening is a telling account of one person's experience in the profession.

In his recent lecture on the early plantsmen of the Royal Botanic Gardens in Melbourne, archivist and historian Darren Watson reminded us that Buckland's is not a new theme. Consider the demands that the brilliant and irascible Von Mueller and Guilfoyle must have made upon those early gardeners who struggled unsuccessfully for many years to be given professional recognition and permanent status in their long time work place.

Have attitudes in Australia improved since those years? We would like to believe so, and yet in Victoria, many skilled and qualified gardeners are being retrenched by local councils in the name of efficiency as the lowest tendering landscape maintenance firms win contracts to maintain some of our most valuable historic public parks and gardens.

This new system of compulsory competitive tendering will only be successful if the gardeners recruited by these firms are experienced and qualified, which in some cases I am pleased to say is so. The real danger, however, is that the already under-recognised profession of gardening will be de-skilled in the race of local parks managers to find financial efficiencies. And the impact that these major changes will actually have on the fabric of our old landscapes will naturally take time to reveal itself. Unless professionalism is maintained and valued, the gardens themselves and the profession of gardening will both ultimately suffer.

On a more optimistic note, the National Trust in Victoria is commencing major conservation programs at our two largest estates, Como and Rippon Lea.

At Como, we are undertaking the huge challenge of restoring and reconstructing large parts of the garden and path network as we believe it existed when the four Armytage sisters lived there between the wars.

With the greater part of the research completed, the task of restoration will largely be carried out by our own highly skilled gardeners. needless to say, they are simply relishing the thought of breathing new life back into this much loved but sadly altered garden. I am confident that with their skills and commitment, we can ultimately return meaning to one of Melbourne's finest landscapes.

Our decision to return to the long held tradition of having a head gardener at Como will also mean that the conservation program can be carefully implemented and reinforced over the next few years.

At Rippon Lea, the National Trust will soon pay tribute to the huge contribution made by Adam Anderson, head gardener at the estate for over twenty one years from 1882 to 1903.

An exhibition dedicated to a gardener is an uncommon if not unheard of event, and yet it is obvious how important Adam Anderson's role was in creating the greatest suburban estate garden in Australia.

We hope this exhibition will inspire gardeners and others who see it to recognise the value we should place on this group of true professionals.

Carmel McPhee

Manager - Trust Gardens (Victoria)

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The Australian Garden History Society was formed in 1980 to bring together those with an interest in the various aspects of garden history – horticulture, landscape design, architecture and related subjects. Its prime concern is to promote interest and research into historic gardens as a major component of the National Estate. It aims to look at garden making in a wide historic, literary, artistic and scientific context.

The editorial content of articles, or the products and services advertised in this journal, do not necessarily imply their endorsement by the Australian Garden History Society.

Subscription enquiries – Toll Free 1800 67 8446. 1 year membership \$38.00.

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GWEN FORD is a part-time teacher and freelance writer whose interest is in 'the gardener' as well as the garden. The Ford garden Filling - one and a half acres in the middle of Eltham has been open for Australia's Open Garden Scheme since its inception.

RICHARD HEATHCOTE is Manager of Rippon Lea House Museum and Historic Garden.

CARMEL MCPHEE is the Manager of National Trust Gardens in Victoria. Before coming to the National Trust a year ago, Carmel had operated her own landscape design and horticultural consultancy and lectured in horticulture at Burnley College. Her training in both history and horticulture is well suited to the kind of challenges she currently faces in restoring many of the National Trust's historic gardens in Victoria.

COLLEEN MORRIS is a landscape heritage consultant/researcher and is visiting lecturer in Heritage Conservation at the University of Sydney.

TREVOR NOTTLE lives in the Adelaide Hills where winters are cool and wet, and summers are hot and dry. His new book, *Gardens of the Sun* will be published by Kangaroo Press in September this year. In it he draws on his own 30 years experience of gardening in a 'Mediterranean' climate and combines it with information gathered from over one hundred gardeners around the world in similar climates. He wants to encourage gardeners in warm, dry climates as they seek to re-define their gardening traditions and develop gardens that are satisfying and responsive to their environment. *Gardens of the Sun* will be published at the same time in New Zealand by Godwit Press and by Timber Press in the USA.

HELEN PAGE is about to take a year out to visit England. While there, Helen hopes to further her understanding of garden conservation, especially how to encourage and organise voluntary support for owners in their ongoing maintenance of heritage sites.

SUSAN PARSONS is a gardening columnist, book reviewer and food writer for *The Canberra Times*. She was an inaugural member of the Advisory Committee to the Australian National Botanic Gardens. Susan is a committee member and garden selector for Australia's Open Garden Scheme. She loves gardening.

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THE DISAPPEARING GARDENER

By JIM BUCKLAND

I became a gardener after a succession of other jobs, determined to earn the honour of that title, by which I am still proud to be known. The title continues to resonate with depths of meaning for me – the Garden of Eden and of Adam the first gardener, not withstanding Brown, Repton, Paxton, and the proud Victorian Head Gardener at the peak of his profession ...all recreators of paradise!

Sadly, when I describe myself by my favoured title to other people, they obviously don't share my image of my chosen profession. What they see is more akin to a good natured, slow-witted, horny-handed son of the soil, unable to make an impression in any other walk of life. Talking to other professional gardeners assures me that I am not alone in this experience.

I currently manage a 90-acre garden, open to the public, with seven full-time and two part-time staff, plus various volunteers and students in my charge. My responsibilities include the maintenance and development of ornamental grounds, an arboretum, and a walled kitchen garden complete with a large glasshouse range. I also run a garden shop and a visitor centre, liaise with the public, and have responsibilities for designing, budgeting and purchasing – a varied and demanding job requiring a reasonable range of physical, technical, intellectual and artistic skills.

Kipling said 'half a proper gardener's work is done upon his knees', and so it is mine, as I still consider myself to be a gardener, not a horticultural technician, garden designer, nor a landscape clerk of works.

The UK is rich in historic and modern gardens and landscapes of world renown, which form an integral part of our cultural heritage. As such, these are as worthy of conservation as artistic or architectural treasures. However, I believe that their long-term future is under threat, not from lack of finance, change of possession or natural disaster, (although these are omnipresent dangers), but more insidiously from an absence of a new generation of gardeners and garden managers to care for them in the 21st century.

The root cause of this potential shortfall lies in the low status that most people attach to the title of 'gardener'. Instead of seeing gardening as offering as many challenges and opportunities for creativity and professionalism as a career in interior design, cookery or music, it is frequently viewed as an unskilled, dead end option suitable only for less gifted youths or retired people. Over the years, this misrepresentation has led to a dearth of suitable young people coming forward for training as the next generation of gardeners.

I believe that there are a number of reasons for this attitude. The first lies in a false division between manual craft skills and administrative or artistic ones. This ingrained prejudice against manual skills I sharply contrasted with that of other countries such as Germany, whose education system has always recognised the equal importance of technical training.

Personal experience confirms this. As an 18-year-old school leaver, I was constantly advised to pursue a career in fields such as banking, the Forces or the Civil Service, despite having an obvious aversion to any of these. Nobody suggested any occupation that involved physical labour, and

as for a career as a gardener, with its traditional overtones of servitude, low pay and menial status, that went beyond the pale!

Another contributory factor is the strong tradition of amateur gardening in this country, probably stronger here than anywhere else in the world. This is, in general, a positive influence but I believe that it does tend to confuse people's attitude to professional gardeners, who have traditionally lacked a chartered status. Anyone who has put a spade in the ground or watched a TV gardening programme instantly becomes a gardener. How many times have I met people who have told me with supreme confidence how to do my job but who would never contemplate doing the same to a mechanic, engineer or solicitor?

Perhaps the most dangerous illusion is that the gardener's work, as opposed to that of the designer, consultant or manager, is unskilled, uncreative and unimportant. Anyone who has attempted to create or to manage a garden on limited resources knows that trained garden staff are the most important ally they have. A garden, unlike other works of art, is an act of faith in the future. It constantly grows and evolves, and unless the gardeners responsible for it are intelligent enough to understand the underlying goals behind the program of work, and sufficiently skilled to be able to adjust and adapt it to changing circumstances, it will soon begin to lose its clarity of purpose and sense of harmony.

No great chef would entrust the creation of his dishes to the staff of a fast food chain, who had no knowledge of the ingredients nor the artistic sensibility to present the food correctly – a principle that is equally relevant in the garden. The appreciation and respect for the underlying character of a garden, plus an intimate understanding of the living materials with which gardeners work, are skills learned only with time, effort and long-term commitment.

Naturally, many gardeners, like myself, move into related areas of work as managers, consultants or designers. However, nothing provides that intuitive understanding of what makes a garden 'tick' as can comprehensive 'hands on' training in the gardener's craft. Without this practical experience, there is a serious risk of decisions being made that bear no relation to reality both in and on the ground.

So what is to be done? Much of the responsibility for promoting the value and professionalism of a career in gardening must be with bodies like the Royal Horticultural Society, the Institute of Horticulture, the Professional Gardener's Guild, the National Trust and the Historic House Association. However, just as importantly, garden lovers must also help to raise the profile of gardening as a worthwhile and rewarding career which requires a new generation of skilled individuals, if we are to safeguard the integrity of our gardening heritage for the future.

Jim Buckland is Gardens' Manager at West Dean Gardens, West Dean, Chichester, West Sussex, UK and wrote this 'Viewpoint' for The Garden, Journal of the Royal Horticultural Society, March 1995. Membership of the RHS £16 p.a.) includes 12 copies of The Garden, free entry to a number of gardens and flower shows, special lectures, tours and use of the Lindley Library as well as the opportunity to apply for free seeds from Wisley. Details from the RHS Society, PO Box 3351, London, SW1P 2RS UK.

NEIL DOUGLAS, A PERSONAL SEARCH FOR A PARADISE GARDEN – BAYSWATER 1925-1958

By GWEN FORD

Garden stories often celebrate achievement. Gardeners who have spent decades of love and labour creating their own particular paradise only to see their work smashed to the ground by bulldozers need to be emotionally resourceful. Neil Douglas is such a man. In 1958, headlines in *The Age* called for the preservation of land known as *The Bayswater Garden*. This was the property on which painter Neil Douglas dedicated over thirty years to all the various pleasures of gardening. At a public meeting held at the property, some thirty five kilometres east of the city, Melbourneans rallied enthusiastically in a futile attempt to save the garden. Over four hundred cars arrived to hear the Victorian Minister for the Environment speak at the cottage. Soon after, the property which had been a rural retreat for the artistic community was sacrificed to progress; the development and extension of a neighbouring machine tool company.

Neil Douglas was a boy of fourteen when he moved from Porepunkah to Bayswater. His parents bought four acres of run-down land with a cottage and an old wattle and daub hut. The Tillocks, a family of German settlers were the original owners of the property which the new owners named Hakea Hill. The Tillocks were friends of the Portland Hentys and the two gardening families had swapped plant varieties of the day, many of which were incorporated into the Douglas' restoration and extensions.

Neil's mother Ethel had a reputation as a great gardener and she set about rebuilding the neglected garden. Already in place were several roses so old that local rose experts could not identify them. She added Albertine, Souvenir de la Malmaison, Cabbage roses, monthly roses, copper briars and 'sailing ship' roses. The artist A.M.E. Bale had also planted many rare roses, having earlier rented the wattle and daub hut for her studio. For the youthful gardener, Hakea Hill was imbued with romantic atmosphere.

Having inherited his mother's love of gardening, Neil

began collecting plants in his teenage years, often swapping from other gardens in the district. 'If I saw a strange or unusual plant, I'd always ask the owner for a cutting, often returning with something unusual for them. In those early days I spread the Silver Lace Bush, *Ptarmicaeflorum canariensis*, all over Melbourne. The person who found it had gone to the Adelaide docks to farewell a friend, saw two silver lace plants growing against a little cottage, went in to talk about the plant, received a cutting and shared it with me. Mingy gardeners won't swap but real gardeners feel that if they have something choice, they should spread it around. Even though the plant will no longer be 'choice' or 'select' it will be alive.'

Bill Norgate from Norgate's Nursery in Trentham first met Neil Douglas as a teenager. A few years later when he began his own nursery, Neil swapped him a hybrid Verbena 'Gay Border' crossed by bees between an Alpine Verbena and the Annual Verbena. The famous hybridist Russell Pritchard was a neighbour at Bayswater and he named the plant. After his death, Norgate's became one of the main herbaceous, perennial and rock plant suppliers. In the past fifty years, Norgate's have sold at least 100,000 Verbena 'Gay Borders' by division from the original Bayswater stock.

The gardens at Bayswater used English plants entirely. Like many Australian gardeners at the time, Neil and Ethel Douglas knew the name of every English wildflower and every English tree. Mealy gums, *Eucalyptus*

cephalocarpa grew in the cow paddocks and orchards which seemed to stretch for miles in every direction. At that time little was known about native plants and the idea of propagating or transplanting seemed too difficult for Neil and Ethel Douglas who continued on in the English tradition. A point of interest more than irony is that when Neil Douglas left Bayswater for Research, he recreated the wild beauty of the bush garden there with the same passion previously invested in the tamed beauty of an English garden.

At a young age, Neil had a powerful feeling he would never want a 'proper' job. He hoped to make a Robinson Crusoe garden and live the life of painter, potter, gardener and basket maker. Being able to paint without having to worry about food was the way he wanted to live. His progressive father understood the young man's desperation to avoid the rat race and gave him permission to pursue his dream.



An Edna Walling photograph of Neil Douglas' sons, Linden and Fabien, at the door of the Bayswater mud hut.

'If people ever ask what sort of a "job" I've had, I always quote from Marvell's *The Garden*:

*What wondrous life is this I lead!
Ripe apples drop about my head;
The luscious clusters of the vine
Upon my mouth do crush their wine.*

For me, the alternative to the rat race was to do with courage, rather than inevitability. Because Melbourne is such a marvellous climate, everything I needed was growing outside the door and was a heaven on earth. I could barter for my few other requirements. Gardeners here can grow hot-weather plants from the tropics in their summer gardens and cold weather (English) plants in the winter. This allowed me to do exactly as I hoped at Bayswater. I always loved the look of what I call a tumultuous exaggeration of flowering and fruiting.'

'At Bayswater in my first garden, the plan was for the essential architecture to create (as William Guilfoyle did) a sense that the garden goes on forever. This was really the non-definition of boundaries. I did this with planting beds of colour and texture while my mother tended towards formal Box hedging and formed-up beds. I was attracted to curved paths and small moments of mystery, of glades and beds of prostrate plants, creeping alpinas, low lavenders and the huge range of daisies. I preferred small areas of mown grass separating winding paths rather than the formality of straight paths.'

There was some conflict between mother and son about whose ideas were to dominate. Neil refers to this gentle conflict as 'crossing swords.' 'I was influenced to some extent by Gertrude Jekyll and William Robinson. Being an artist, I mixed vegetables and flowers whereas mother was a much more formal gardener, a flower gardener, preferring individual plants rather than effect in terms of landscape. Mother knew immediately when something wasn't doing well and rather than cosset a sick plant she would transplant it or toss it out. She could achieve miracles with cuttings but she did not understand the principles of landscaping. I had my mud hut and my own rambling garden. This garden was very strongly in my mind as I worked. My trick was to place together the plants that flowered at the same time. This meant that whatever the season, there was always one section in flower or a mixture of

flowers, vegetables and fruits.'

Neil also achieved this unity of formal garden and wild garden at Heide when he worked with John and Sunday Reed to establish their garden in the late thirties. While Sunday Reed loved Box hedges and the formality of brick walls, John Reed created green rooms from foliage walls where tree trunks were enshrined and clothed with perfumed creepers, like nineteenth century skirts. When Heide became a public space, these 'skirts' were removed for ease of maintenance, dead branches were tidied and a garden was transformed into a park.

The Bayswater property accommodated two buildings, a substantial cottage that the family lived in and the wattle and daub hut that eventually became home for Neil, his wife and three sons.

On Sundays, groups of artists, writers and musicians turned up at all times of the day to relax, eat and debate. 'There were days at Bayswater when people like Sid Nolan, Sam Atyco, Margot and Alistair Knox, Max Harris, John Perceval, John and Sunday Reed would gather and Mirka Mora would pick huge bunches of parsley and make her famous parsley soup. However large the crowd was, we could always feed them from the garden.'

With great delight, Neil recalls the Sunday afternoon when over ninety members of the Contemporary Art Society turned up at Bayswater. After a forum on politics, personalities and modern art they stayed for dinner, dining in the twilight on soup made from garden vegetables.

One of Neil's fondest memories of his Bayswater garden is of the potter Merric Boyd walking

slowly through the half acre of flowers, fruit trees and vegetables which lined the track to the beautifully maintained wattle and daub hut with its walls covered in climbing plants. Overcome by the sight, he said 'This is a home perfectly expressed.'

'Another time, a nurseryman came into the garden with a woman plant "expert". She looked across my heavenly landscape to the mud cottage where I lived with my wife and three sons and said "That's the loveliest potting shed I've ever seen." For me, the house has always been secondary to the garden, rather than having a garden as an embellishment of the house. It was always soothing to enter



Still Life, captured by Edna Walling at the Bayswater back door. Friends say Neil's whole life was 'still life' – the way he created beauty and arranged belongings.



Neil Douglas 'taking tea' with artist friend John Perceval inside the mud hut at Bayswater in the early fifties.

the cool house in the early evening after spending the day working in sunlight. The density of the vines and creepers covering the mud building created a cave-like effect inside. It was our custom to light candles before we could prepare the evening meal over an open fire. That was my kind of paradise. For me, there is a special kind of contentment in reading poetry by the glow of candlelight.'

In 1958, after thirty years of devoted labour, the lovely Bayswater house and garden was bulldozed to the ground. The National Trust bid for the property but lost to the ship-building firm Clydemaster. Neil Douglas dismantled as much of the garden as was possible in order to find new homes for precious plants. The painter John Perceval took a Wilson's Wonder walnut, still thriving forty years after arriving at its new home. Devastation replaced a dream in a few sad hours. The first bulldozer to appear rolled a giant Mealy gum into the beautiful old dam, flattened the cottage and levelled the land. Thirty two white-fronted herons, after coming for so many years, left and never returned for their annual rituals of matings and pairing of the young.

For Neil Douglas, who had spent a major part of his life creating his own particular paradise, the total destruction of *The Bayswater Garden* might have been enough to send him permanently indoors to his studio. The day after the property was flattened to the ground, Neil went for a walk in the Melbourne Botanic Gardens to cheer himself up; from over the hill he could hear a performance of Tchaikowsky's *Pathetique Symphony* at the Music Bowl. 'For me, this wonderful gale of music sweeping across the hill was a powerful moment, a collision between those who would pull things down and those who would attempt to establish beauty. It was a fabulous affirmation to go out and do things. The

next day, I started decorating pottery with John Perceval in order to make enough money to do it all again.'

The dream was blurred but not destroyed and Neil Douglas did do it all again. He established a second paradise garden in arid, hungry country at Kangaroo Ground where he built a mud brick gallery, studio and garden house.

In recent years Neil has lived near the ocean close to nature's garden in a sea marsh, still swapping plants, still quoting Marvell.



Vivien Douglas at the ivy covered entrance to the hut, with son, Fabien.

A GARDEN WRITERS LIBRARY

By SUSAN PARSONS

When Trisha Dixon invited me to be the next bibliophile, our conversation could have filled an entire book. We agreed that what one reads defines a person. We talked about antiquaries with wall-to-wall volumes admirably arranged alphabetically, people who drool over first editions and those who lust after hand torn parchment and gold-embossed vellum.

Where does it all start? For me, the preface was sub-conscious, acquired through birthday gifts for a young girl and I still have those 1940s editions of Peg Maltby's *Fairy Book* and Ida Rentoul Outhwaite's *A Bunch of Wild Flowers*. It was the accompanying goblins and mermaids which then attracted the child but the seed was sown for future discovery of tea-tree and trigger plant, the she-oak and gum nut.

The opening chapter came through my gardening mentor, Lady Joske. These days her garden is maintained by Trinity Grammar School in Strathfield, and is part of Australia's Open Garden Scheme, but in the 1970s, Dorothy and I would walk through her woodland, over the Japanese bridge, admire the latest plantings, then repair to the Library for champagne. In that wonderful room was a lifetime of books and my first glimpse into Edna Walling's world were gifts from those shelves.

Back in Canberra I discovered the ACT Library Service and borrowed every botanical title they stocked, dog-eared books with annotated margins and tea stains. Among the authors who educated this gardener were E.A. Bowles, Alice M. Coats, Beatrice Bligh, Beverley Nichols, William Robinson, Gertrude Jekyll, Margery Fish and Frank Kingdon Ward. Most of them were British and most of them were dead but their texts brought to life botanical Latin, myths and meanings of flowers, gardens sacred and profane, imagined and remembered and thrilling plant hunting expeditions. Like a thorny rose, I was hooked.

Jacarandas, cicadas, surf and Woollahra Library were magnets on summer holidays in Sydney. The now eclectic reader was exploring nature, the link of plants and man, botanical art and any gardening book with a bit of wit and an original slant. Added to my index were Americans: Thoreau, Michael Pollan, Eleanor Sinclair Rohde and Eleanor Perenyi. Select large format folios were not for borrowing so booklovers sat on the Woollahra Library verandah facing the Harbour and fondled pages.

It was there that the cuttings of my gardening journalism were struck. In 1983, a young man, a stranger visiting the library told me everyone should write. I had been studying law at the Australian National University, but when he asked me what I knew most about, I replied 'gardening'. At his instigation, I approached the then editor of *The Canberra Times* and proposed a weekly leisurely ramble through plants, poetry, art and kitchen gardening.

That path led to the next volume of books, those acquired through reviewing. Literally hundreds of books covering landscape, design, monographs, anthologies, organics and hydroponics. Many have been shared with friends, some have been given to fetes as raffle prizes and others as donations to libraries. Every Christmas my literary editor requests a 'best and worst' list for publication, an endeavour undertaken with relish. Best last year was *Derek Jarman's Garden*.



Susan Parsons

Visitors who gaze at my shelves of contemporary texts and groan with pleasure are always sent home with a loan. Women usually want books on roses, perfumed plants, cottage gardens and herbs. Men select tomes on construction, bush blocks, birds, permaculture or conservation and the countryside with Richard Mabey or weeds with Tim Low.

The cognoscenti gravitate towards names – Sorensen. Stones, Sackville-West, Osler, Russell Page. Plantspeople choose Hobhouse, Verey, Chatto, Swane and Seale, or hardcovers on bulbs, orchids, camellias or cacti.

People often ask why I don't ask authors for inscriptions in their books. Collectors see this as essential. For me, the most thrilling event is to receive a letter from an author expressing thanks for a review or a note from a 'gardener who writes' sharing

news of a place or a plant. Correspondence from Thistle Harris Stead, Tom Garnett, Tim North, Peter Valder and Trisha Dixon are tucked inside the covers of their books, a priceless addition to the contents.

My garden writing, call it work or a wonderful hobby, determines which books are most often removed from the bookcases. They are placed under topics, loosely assorted, but I can usually put my hand on a chosen title within minutes. Indispensable reference sources include Wrigley and Fagg on Australian plants, Roger Phillips on vegetables, Pryor and Banks on *Trees and Shrubs in Canberra*, the *Readers Digest Encyclopaedia* on flowers, Baxter and Tankard on fruit and *Flowering Plants of the World* edited by Vernon Heywood.

All bookworms have an eye-level row of idiosyncratic favourites. Among the 'Top Ten' here are classics such as the

Berkelouws find *A Gardener's Year* by Karel Capek, *The Well-Tempered Garden* by Christopher Lloyd, *The Language of the Garden* by Anne Scott-James, *The Faithful Garden* by Frances Kelly, *Renoir's Garden* by Derek Fell, John Landy's *Close to Nature*, Stirling Macoboy's *What Flower is That?*, *My Book of Flowers* by Princess Grace and *The History of Gardens* by Christopher Thacker. The other is a local treat which would make this local lily blush to disclose and, yes, it is inscribed.

Like any never-to-be-satiated plantsperson who can't resist another cutting, a snip over a fence or a handful of gathered seeds, I still borrow books. Most requested are Louis Glowinski on fruit, Hugh Johnson on trees, Elliot and Jones' *Encyclopaedia of Australian plants* and the *RHS Dictionary of Gardening*.

My current chapter is a move in January from the garden in which I had experimented for 26 years to a townhouse with vast courtyard and adjoining 'paddock'. Long time favoured trees and shrubs have been transplanted into freshly composted beds, terracotta pots were transferred to their new abode and just born nursery delights have joined the perennial array.

With less space indoors, some books were sold. The epilogue, as any bibliophile would understand, shows that as fast as old texts are passed out the back door for culling, so the book-obsessed arrive at the front door with recently purchased secondhand volumes as gifts. Some of them look remarkably familiar.

CELEBRATION OF A GARDENER

By VIRGINIA BERGER

I was the administrator of a large ballet school in Canberra. I enjoyed the work, but all day I sat in an office with a slit of window that ran along one wall just below the ceiling. It was not possible to see out. In the evening I would walk outside to find that I had missed a beautiful Canberra day. I determined to make a complete career change to do what I probably knew best and certainly loved doing.

I became a gardener.

I had a flier made and began looking for business. It was slow at first and I began by working for everyone who asked me. I found myself working in gardens which bore no resemblance to the sort of gardens I liked and I wondered if

I had made the right decision. Gradually however, word spread, and I was able to pick and choose the gardens I wanted to work in.

I now work mainly in three large gardens, those of Maggie Shepherd the designer, and Canberra Raiders' stars Ricky Stuart and Bradley Clyde. I am lucky, as I consider these the three best gardens in Canberra. It is the design aspect that particularly interests me. The garden is like a canvas and with imagination can be used to create wonderful visual images.

As I go to work in the mornings, I think of that little office with its slit of window and I know I have made the right decision. Nature is both exhilarating and humbling and I am part of it.



PHOTO: LONNA ROSE

Virginia Berger trimming the hedges at Maggie Shepherd's garden in Canberra.

HOW A MAN BECOMES A GARDENER

By KAREL CAPEK

From THE GARDENER'S YEAR

Odd as it may appear, a gardener does not grow from seed, shoot, bulb, rhizome, or cutting, but from experience, surroundings, and natural conditions. When I was a little boy I had towards my father's garden a rebellious and even a vindictive attitude, because I was not allowed to tread on the beds and pick the unripe fruit. Just in the same way Adam was not allowed to tread on the beds and pick the fruit from the Tree of Knowledge in the Garden of Eden, because it was not yet ripe; but Adam – just like us children – picked the unripe fruit, and therefore was expelled from the Garden of Eden; since then the fruit of the Tree of Knowledge has always been unripe.

While one is in the prime of youth one thinks that a flower is what one carries in a buttonhole, or presents to a girl; one somehow does not rightly understand that a flower is something which hibernates, which is dug round and manured, watered and transplanted, divided and trimmed, tied up, freed from weeds, and cleaned of seeds, dead leaves, aphids, and mildew. Instead of digging the garden one runs after girls, satisfies one's ambition, eats the fruit of life which one has not produced oneself, and, on the whole, behaves destructively.

A certain maturity, or let us say paternity, is necessary for a man to become an amateur gardener. Besides, you must have your own garden. Usually you have it laid out by an expert, and you think that you will go and look at it when the day's work is over, and enjoy the flowers, and listen to the chirping of the birds. One day you may plant one little flower with your own hand; I planted a house-leek. Perhaps a bit of soil will get into your body through the quick, or in some other way, and cause blood-poisoning or inflammation. One claw and the whole bird is caught. Another time you may catch it from your neighbours; you see that a champion is flowering in your neighbour's garden, and you say: "By Jove! Why shouldn't it grow in mine as well? I'm blessed if I can't do better than that."

From such beginnings the gardener yields more and more to this newly awakened passion, which is nourished by repeated

success and spurred on by each new failure; the passion of the collector bursts out in him, driving him to raise everything according to the alphabet from Acaena to Zauschneria; then a craze for specialisation breaks out in him, which makes of a hitherto normal being a rose – dahlia – or some other sort of exalted maniac.

Others fall victims to an artistic passion and continually alter and rearrange their beds, devise colour schemes, move shrubs, and change whatever stands or grows, urged on by a creative discontent. Let no-one think that real gardening is a bucolic and meditative occupation. It is an insatiable passion, like everything else to which a man gives his heart.

I will now tell you how to recognise a real gardener. "You must come to see me," he says; "I will show you my garden." Then, when you go just to please him, you will find him with his rump sticking up somewhere among the perennials. "I will come in a moment", he shouts to you over his shoulder. "Just wait till I have planted this rose." "Please don't worry", you say kindly to him. After a while he must have planted it; for he gets up, makes your hand dirty, and beaming with hospitality he says, "Come and have a look; it's a small garden, but – Wait a moment", and he bends over a bed to weed some tiny grass. "Come along, I will show you *Dianthus musalae*, it will open your eyes. Great Scott, I forgot to loosen it here!" he says, and begins to poke in the soil. A quarter of an hour later he straightens up again. "Ah," he says, "I wanted to show you that bell flower, *Campanula Wilsonae*. That is the best campanula which – Wait a moment, I must tie up this delphinium." After he has tied it up he remembers: "Oh, I see you have come to see that erodium. A moment," he murmurs, "I must just transplant this aster, it hasn't enough room here." After that you go away on tiptoe, leaving his behind sticking up among the perennials.

And when you meet him again he will say: "You must come to see me, I have one rose in flower, a pernetiana, you have not seen that before. Will you come? Do!"

Very well; we will go and see him as the year passes by.

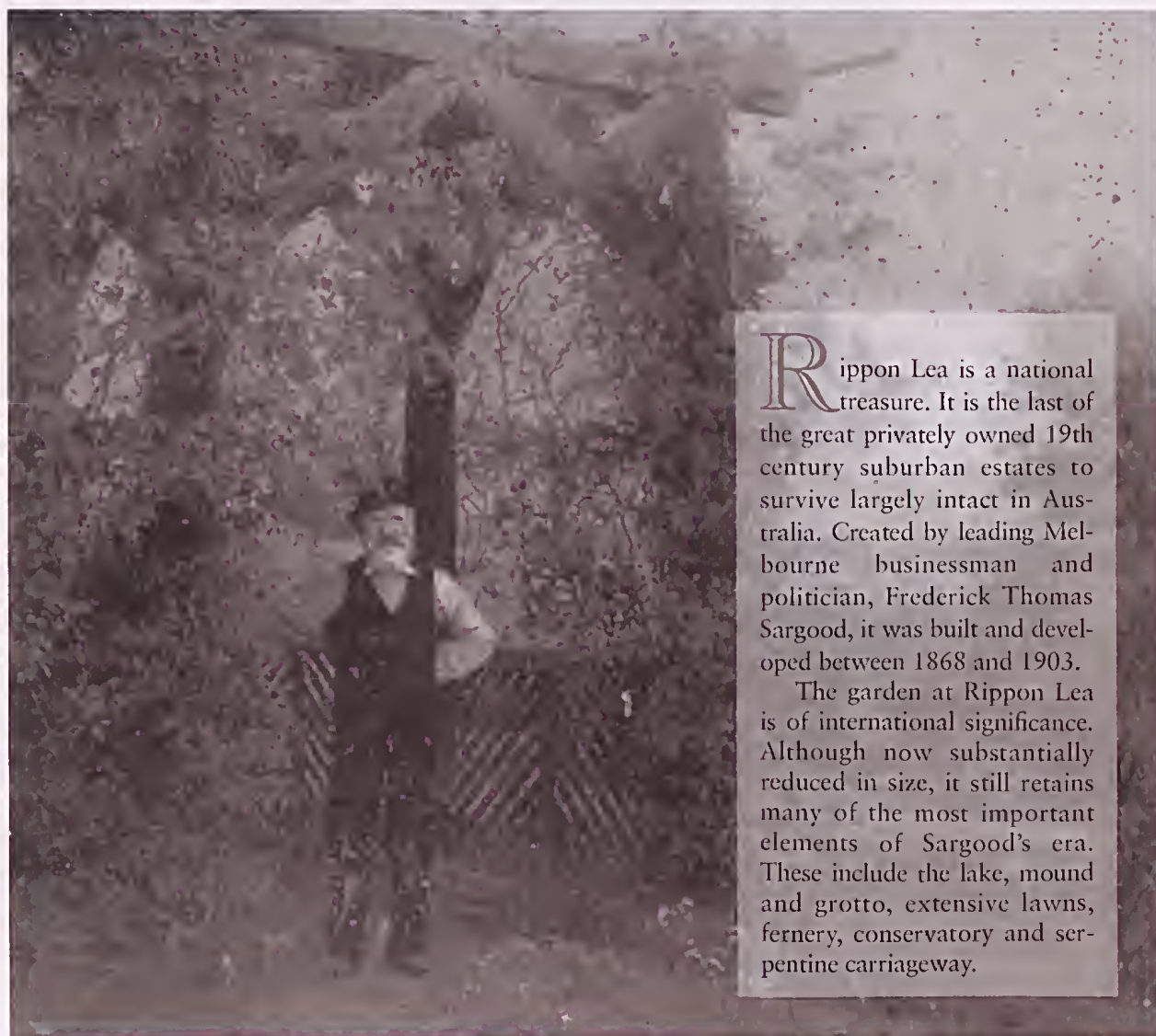


Illustrations by Jozef Capek

Portrait of a Gardener

ADAM ANDERSON OF RIPPON LEA

By RICHARD HEATHCOTE



Rippon Lea is a national treasure. It is the last of the great privately owned 19th century suburban estates to survive largely intact in Australia. Created by leading Melbourne businessman and politician, Frederick Thomas Sargood, it was built and developed between 1868 and 1903.

The garden at Rippon Lea is of international significance. Although now substantially reduced in size, it still retains many of the most important elements of Sargood's era. These include the lake, mound and grotto, extensive lawns, fernery, conservatory and serpentine carriageway.

ADAM IN RUSTIC ABOUT SETTING A 'snapshot' of Adam Anderson, Head Gardener of Rippon Lea, as he appeared in the *Garden Gazette*, July 1902, at the peak of his career, aged 54.

"THE PALACES OF THE RICH, IN MELBOURNE, ARE MUCH LIKE THE PALACES OF THE RICH IN AMERICA, AND THE LIFE IN THEM IS MUCH THE SAME; BUT THERE THE RESEMBLANCE ENDS. THE GROUNDS SURROUNDING THE AMERICAN PALACE ARE NOT OFTEN LARGE, AND NOT OFTEN BEAUTIFUL, BUT IN THE MELBOURNE CASE THE GROUNDS ARE OFTEN DUCALLY SPACIOUS, AND THE CLIMATE AND THE GARDENERS TOGETHER MAKE THEM AS BEAUTIFUL AS A DREAM."

Mark Twain, 'Following the Equator', 1897

PORTRAIT OF A GARDENER

An exhibition to celebrate the 40th Anniversary of the National Trust of Australia (Victoria) – Rippon Lea House Museum & Historic Garden - 30 August to 30 November, 1996.¹

Portrait of a Gardener presents what *The Garden Gazette* of July 1902 describes as "...a snapshot of Mr Anderson to whose ability and care the beautiful grounds of 'Rippon Lea' owe much." *The Garden Gazette* continued; "Mr Anderson has been in charge some twenty years, and he naturally takes deep pride – though he shows it modestly – in the perfection to which the gardens have been brought."

Portrait of a Gardener is a picture of Adam Anderson's career in Britain from apprenticeship at Chatsworth, Derbyshire to gardener at Haddo House in Scotland and master gardener at Wakefield Lodge, Northamptonshire. Having served three aristocrats and gained impeccable credentials, the greatest challenge of Adam's career awaited him in the Colony of Victoria as Frederick Sargood's head gardener at 'Rippon Lea', Melbourne.

Nineteenth century gardeners were respected professionals. Head gardeners enjoyed considerable status as it was their skill and understanding which interpreted and implemented new landscape fashions and plant cultivation tech-

niques. At Rippon Lea, Adam was required to maintain the large pleasure garden, and introduce landscape changes. He was also expected to propagate exotic displays of plants such as ferns, orchids and water lilies.

Some of the most important exhibits are on loan to the National Trust from the Anderson family. They have preserved Adam's collection of gardening books and over a hundred photographs of his family and Rippon Lea never before displayed. This marvellous collection, together with models, plans and gardening implements, will combine to give a lively portrait of Adam Anderson and the Eden he nurtured at Elsternwick.

*All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The LORD GOD made them all.*

Mrs C. F. Alexander, 1818 - 1895

THE EARLY YEARS

Adam was born on 8 January 1848 in Scotland, son of Gilbert and Mary Anderson. His father was a gamekeeper, so from his earliest years Adam would have been in touch with the importance of weather, the seasons and the world of plants and creatures. Adam was the eldest of seven children and the family home was at 'Blackbank' Cottage on the Glenlee Estate. This was near New Galloway in the parish of Kells, Kircudbrightshire, where his prizes for Sunday School studies in 1862 testify to his scholarship and the development of his faith.²

In the 1860s Adam Anderson is thought to have been indentured as a gardener's apprentice at 'Chatsworth' in the Derbyshire peak district.³ This famous estate, belonging to the Duke of Devonshire, had been at the forefront of English landscaping and horticultural achievement since the

seventeenth century. Its great stove and lily houses would have been operating during Adam's years although Joseph Paxton, their creator, had departed in 1858 following the 6th Duke's death.



FAMILY PORTRAIT c.1882 (photo)

Anderson family studio portrait taken in London prior to their departure for Australia in 1882. It shows Adam and his wife Margaret with their daughters, Annie (5 years), Mory (3 years) and Margaret (1 year).

The range of plants collected and cultivated at the Chatsworth estate was breathtakingly extensive, but just as impressive were the new technologies pioneered to enable propagation of exotic plants. Paxton's most innovative efforts were in the manipulation of water for ornamental purposes and the use of glass in constructing conservatories and stove-houses. 'Chatsworth' may have also introduced young Adam to two other plant forms which would play a major part in his future career – orchids and ferns.

In the mid nineteenth century apprentices learned the 'mysteries' of their trade in circumstances resembling the relationship between parent and child. Obedience and deference were demanded sometimes by threat of corporal punishment. In accordance with tradition, Adam's parents probably paid an annual sum towards his board and keep, in exchange for the valuable knowledge Adam gained.⁴

HOME TO SCOTLAND

Sometime after the completion of his apprenticeship, Adam took up work at Haddo House, one of the grandest estates in Scotland. Situated twenty miles west of Aberdeen, the estate had a long and substantial past in the affairs of Scotland.

There is an interesting connection between Australia and Haddo House concerning John Dallachy, the Overseer and later Curator of the Melbourne Botanic Gardens from 1849. He had been head gardener at Haddo, seat-

of the Earl of Aberdeen in 1841. The Earl was an enthusiastic botanist and specialised in the cultivation from seed of rare plants, in particular those from New Holland.⁵ It is a link which young Adam may have been aware.

Amongst the collection of Adam Anderson's gardening books is a volume titled *The New Practical Gardener* by William McKenzie. It is inscribed 'A. Anderson, Haddo House, 1873'. This following entry is found in the section on Stove houses:

"The Australian House"

The plants from Australia have of late years been in great repute; they are very numerous and interesting, presenting a great variety of character, and many of them are exceedingly beautiful, and flower at all seasons. In extensive plant collections, a separate house for their reception is necessary, and such a house would be at all times an object of interest and gratification."

Adam next moved to a master gardener's position at the Duke of Grafton's Northamptonshire property, 'Wakefield Lodge'. Five miles south west of Wakefield Lodge lay Stowe; home of Lord Cobham, and a masterpiece of eighteenth century landscaping. Cobham had engaged 'Capability' Brown in the creation of his estate. He later 'lent' Brown to the Duke to assist in landscaping work at Wakefield in 1748. There, 250 acres was cleared for parkland, while an enormous, 700 foot long lake was created nearby.⁶

While this work was carried out a

*Each little flower that opens,
Each little bird that sings,
He made their glowing colours,
He made their tiny wings.*



CHATSWORTH (coloured engraving)
A coloured engraving of the Duke of Devonshire's famous mansion in Derbyshire illustrated in Adam Anderson's copy of "Picturesque Views of Seats of Noblemen and Gentlemen of Great Britain and Ireland"



HADDO (coloured engraving)
A coloured engraving of the Earl of Aberdeen's highland estate where Adam worked in the 1870s. The Anderson family held as a Sunday evening treat looking at Father's four volumes of "Picturesque Views of Seats of Noblemen and Gentlemen of Great Britain and Ireland".

hundred years previously, Adam is likely to have studied closely the landscape scheme. He no doubt reflected back on what he had also seen of 'Capability' Brown's work on 'Chatsworth' estate.

Adam returned to Aberdeenshire to marry Margaret Hutcheon, a domestic servant, on 13 October 1876, at the Free Church of Scotland, Black Craig, Methlick.⁷ Afterwards the couple lived at the Wakefield Lodge estate and two daughters were born there: Annie McKay (1877) and Mary (1879).

Their third daughter, Margaret, was born on 20 April 1881, by which time Adam and Margaret were living in Grovedale Road in Islington, London. Just who Adam was employed by at this stage of his career is not known. He may already have been engaged by Mr. Frederick Sargood. English-born Sargood had returned to England with his family of nine children, for their education and his own business purposes following the death of his first wife in 1879.

Whatever the circumstances, conditions were not the best in Britain as was reported by *The Gardener – A Magazine of Horticulture and Floriculture* in January 1882.

"The wave of depression which has troubled the country for the past few years does not seem to have reached its lowest level. Perhaps, as affecting the landed interests, gardeners have not revealed the depth of that depression so much as they might otherwise have done; but during the past twelve months very many gardeners who had hoped that everything would come right, have had that hope dispelled, and have been compelled to adapt themselves to circumstances which a few years ago would have been thought simply visionary."⁸

*The rich man in his castle,
The poor man at his gate,
GOD made them high and lowly,
And order'd their estate.*



THE GARDEN GAZETTE, JULY 1902

Cover of the inaugural edition of the Australian publication produced in Melbourne featured Rippon Leo in a major article entitled 'A Stately Melbourne Home' and photographs by Sovony.

*The cold wind in the winter,
The pleasant summer sun,
The ripe fruits in the garden,
He made them every one.*

AUSTRALIA BOUND

The contract offered to Adam by Sargood was generous and provided well for his family:

"1. Adam Anderson hereby agrees to serve the said F. T. Sargood as head gardener in charge of the pleasure garden, grounds, conservatories & etc at 'Rippon Lea'...

2. Adam Anderson to be paid the weekly wage of forty shillings, and to have the use rent free of a four roomed cottage, such wages to commence from the date of his landing in Melbourne and beginning work.

3. F. T. Sargood hereby agrees to pay Adam Anderson's third class passage per S.S. 'Orient' or other steamer sailing on or about August 24, 1882."

Adam, Margaret, and their three daughters, left London in August 1882. They sailed to Melbourne on an Orient line ship, the 'Liguria', arriving safely on 10 October 1882 after a rough and unpleasant passage. The Sargoods also sailed on this vessel. Frederick Sargood was returning with a new wife; his second cousin, Julia Tomlin.

Some thirteen months later *The Leader* newspaper recorded Adam's arrival thus:

"Two gardeners – head gardener and a plantsman – were also imported at the same time – together with a very large collection of orchids and other plants."

The article also mentions the "extensive improvements" Mr Sargood was making to his estate and gives particulars of a large new conservatory, stove and glass houses noting:

"...everything is being done in the best manner, and, apparently regardless of expense."¹⁰

William Sangster, another Scotsman, of the Toorak nursery and landscaping firm Sangster & Taylor, had been

employed by Sargood to superintend the alterations to the lawns, transplanting and lake extension.

These details are the only attribution documented of a professional landscaper assisting Sargood with the design of his garden. Mr Sangster is credited directly with suggesting the soil excavated from the lake be used to form a mound as a feature, extending the lawn in front of the mansion and altering the walks in these parts of the grounds. These changes swept away the formal scheme of the first garden established in 1868 and introduced a style which has become known as Victorian Picturesque, greatly favoured by Sangster.¹¹

enlargement in 1884 and was to be laid out to imitate a fern gully with a creek, waterfalls, pools, paths and rockeries. William Sangster does not appear to have had any further contractual involvement at Rippon Lea, but he must have visited Adam since a diary entry in 1890 notes how well "Anderson's fernery and conservatories have come along."¹³

AN EDEN AT ELSTERNWICK

Accommodation for the Anderson family was a four-roomed brick cottage. It was situated in Willow Street, a private road created by Mr Sargood on his estate. The adjacent cottage housed head coachman



Some of Adam Anderson's collection of books and photographs.

Morris, Rev. F.O. *A Series of Picturesque Views of Seats of Noblemen and Gentlemen of Great Britain and Ireland* (4 volumes). Thomson, William, & Deon, Richard (ed.), *The Gardener. A Magazine of Horticulture and Floriculture*. 1869 & 1870, Loudon, J.C. *Gardeners Magazine* Vol. 9 1833, Rhind, William *A History of the Vegetable Kingdom* 1868, Anderson, James (ed.) *The New Practical Gardener* 1873, Show, C. *Illustrations of Ferns, for Amateurs*.

The orchid collection arrived in August 1883 and contained several hundred plants which were to be housed in three separate, temperature-controlled conservatories. According to *The Leader* this collection was by far the largest in Australia, exceeding the combined collections held in South Australia, New South Wales and Tasmania at the time.¹²

The great shade house was also undergoing

Edward Whybrew who had also been hired by Sargood in London.

As well as being neighbours, the Whybrew and Anderson families also became firm friends. Ted, the 'Cockney sparrow', and Adam, the gently-spoken Scotsman, were the stalwarts of Sargood's estate, controlling up to thirty men between them. Some forty years later the families would be joined together

through the marriage of their two youngest children; Daisy Whybrew and James Anderson.

Tragically, in August 1890 Adam lost his dear wife Margaret, and their seventh baby Isabella, shortly after Isabella's birth. He must have needed the support of his neighbours as he was left to care for six children, aged from 13 down to just two years old.

Of life on the estate, Mrs Leslie Jenner, daughter of Sir Frederick, recalls:

"The staff were mostly married with homes in what was called "the village," which was built by Father, and all having a gate into the ten-acre paddock so their children had plenty of space to play in."

"Every year a picnic was held in the paddock, with marquees for meals, a merry-go-round, Punch and Judy, and sports. It was a wonderfully happy day. Also once a year a ball was given for the house staff, with dancing on the lawns and refreshments. Father always liked to see the old dances, so there were quadrilles, lancers and all other square dances..."¹⁴

WORK AND PLAY

Everyday life for the gardeners had a regular routine set by the master and his head gardener. According to Harry Morton Sargood his father, Sir Frederick, was closely involved in the life of the garden. He tells how: "For years the household could set their clocks each morning by my father's practice of leaving his room at a certain time and going out into the garden with notebook in hand, to prepare for his meeting with Mr Anderson after breakfast. Then out again, and the two would discuss new work. Later in the afternoon, if he was free, out again, with a companion if available."¹⁵

Mrs Jenner also records that there were seven gardeners, although work was given on a casual basis to men hired at the back gate during periods of great unemployment. Sir Frederick would also have batches of boys from the Newspaper Boys Home sent

down to weed the lawns.¹⁶

A reference written by Lady Julia Sargood shortly after her husband's unexpected death in 1903, leaves no doubt that Adam was a highly valued member of Sir Frederick's staff. It also indicates Head Gardener Anderson's character and leadership style: "...the most capable and industrious of workers – a good manager among the men and boys under his control, being a kind head over them. He has a good knowledge and experience in all departments of his work. I know Sir Frederick had the highest opinion of his character and perfect confidence in him in every way."¹⁷

One particular photograph of Adam Anderson in his Southern Cross Free Gardeners regalia presents him as a prophet-like figure with full beard, receding hair and intense eyes. The portrait presents him as a man of authority and knowledge.

Adam's membership in Australia of a Friendly Society like the Southern Cross Free Gardeners is not unusual since such associations of working men were common in England and Scotland. No doubt Adam joined them for benefits similar to those provided by the British bodies; insurance against sickness and accident, opportunities to exchange information and advice, as well as conversation, and brotherly support. It should be remembered

that employers generally provided no support for sick or injured workers.¹⁸

Horticultural knowledge and gardening technology was continuously being developed and Adam would have had to read the flow of catalogues, and journals produced in England and Australia. The collection of gardening books which Adam brought with him to Australia would have provided the basis for a sound reference library. These books, so carefully preserved by the Anderson family for seventy years since Adam's death, are a major component of the Portrait of a Gardener exhibition. Malcolm Anderson, Adam's grandson, has generously loaned them,

*The tall trees in the greenwood,
The meadows where we play,
The rushes by the water,
We gather every day;*



A coloured plate from 'The New Practical Gardener' showing an orchid species *Odontoglossum Grande* grown at 'Rippon Lea'.



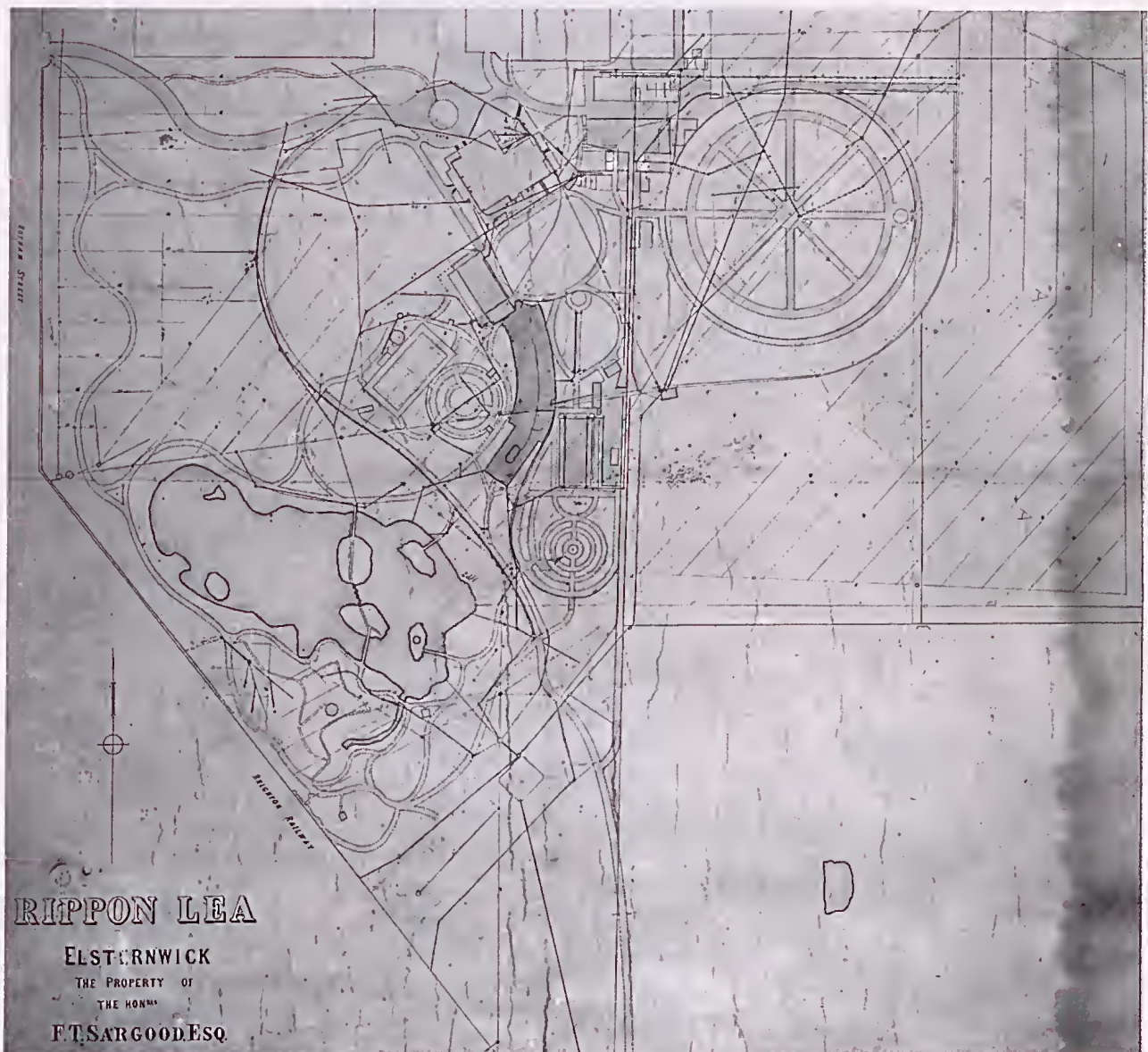
Lake showing canae and rustic bridge as it appeared in the Garden Gazette 1902. Photo by Savany.

along with over one hundred photographs, and many other objects to the National Trust. This is being cared for in the Garden Research Centre which was set up at Rippon Lea by the National Trust in order to record and interpret garden history for the education and enjoyment of visitors.

END OF AN ERA

When Sir Frederick Sargood died unexpectedly, aged 69, Adam Anderson's career came to a halt. In 1904 the estate was sold to a land syndicate which planned to subdivide the property. Adam was kept on as caretaker to see the grounds were kept up, but a cruel fate awaited the garden he had given so much skill and care. Thirty five lots were sold off for suburban housing in 1906.

Perhaps it was his deep and abiding faith in God, the Creator, which comforted him in such times. A deeply religious man, in 1894 he had been a founding



DRAINAGE AND IRRIGATION PLAN c. 1885 (Courtesy University of Melbourne Archives)

Drawn for Sir Frederick Sargood, but not attributed. Sangster certainly was responsible for much of the major remodelling in the early 1880s, but Anderson may well have then brought his experience to bear on the details of the landscape scheme and plantings.

member of the Elsternwick Congregational Church and Sunday School. In the course of his duties as welcoming officer at the Orrong Rd Church, Adam had met Mrs Lindsay and her young son Keith. They became firm friends and Keith recalls vividly some memories of Adam and Rippon Lea:

"One of my earliest and most thrilling childhood experiences was being rowed around the lake by Mr Anderson, who later took me by the hand across the red-painted bridge to see his favourite flowers, the water lilies, which he had growing in profusion. After this he took me to the Lookout Tower on the hill from which could be seen, and appreciated, the garden scheme as a whole. Then followed a tour of the magnificent fernery which was his pride and joy."¹⁹

Keith Lindsay also believes the artistry and integrity of Mr Anderson was appreciated by his employer and that there existed between these two men a mutual admiration and genuine friendship. In his will, Sir Frederick Sargood bequeathed to Adam a pension and the use of a cottage on the estate for the remainder of his life.²⁰

Together with his unmarried daughters, Annie and Mary, Adam lived on at 17 Willow Street until his death in 1926, aged 78. He is buried at St Kilda General Cemetery, but his memory lives on at Rippon Lea.²¹

Rippon Lea House Museum and Historic Garden



*He gave us eyes to see them,
And lips that we might tell
How great is GOD Almighty,
Who has made all things well.*



Portrait of Adam wearing Southern Cross Free Gardeners regalia.

is a National Trust property located at 192 Hotham Street, Elsternwick in Melbourne. Opening hours 10 am - 5 pm, Tuesday to Sunday (closed Mondays, Good Friday and Christmas Day).

A program of garden walking tours and talks on Rippon Lea's garden history will be presented during the exhibition from 30 August to 30 November 1996. For further details telephone (03) 9523 6095.

1. Acknowledgements to Cathy Dodson, Keith Lindsay, Malcolm Anderson and Rohyn Tindall for their assistance in the research for this exhibition and essay.

2. Book plates in George Borrow *The Bible in Spain*, 1861., and Rev. Gleig, *Life of Sir Thomas Muir*, 1861.

3. Written communication, Keith Lindsay to National Trust, 1974.

4. Fox, C., & Lake, M., *Australians at Work. Commentaries and Sources*. McPhee Gribble, Melbourne, 1990. p192-194.

5. Pike, D., *Australian Dictionary of Biography*. Vol. 4, Melbourne University Press, Sydney. p6., John Dallachy Biography file, Herbarium Library.

6. Hinde, T., *Capability Brown. The Story of a Master Gardener*. Hutchinson, London, 1986., p32

7. Extract of Certificate of Marriage, Parish of Methlick, County of Aberdeen, 21 May, 1884.

8. Thomson, D., *The Gardener. A Magazine of Horticulture and Floriculture*. W. Blackwood & Sons, London, 1882. p35.

9. Anderson & Sargood contract, 1882, held by Malcolm Anderson.

10. *The Leader*, December 1, 1883.

11. Foster, J., *Victorian Picturesque*. Melbourne University Press, Melbourne, 1989.

12. *The Leader*, June 7, 1884.

13. William Sangster Diary, Held in the State Library of Victoria.

14. Jenner, Mrs. Childhood at Rippon Lea. *Australian Women's Weekly*, January 10, 1968.

15. Butler, Maida. *History of a House*. unpublished manuscript.

16. Jenner, Mrs. Childhood at Rippon Lea. *Australian Women's Weekly*, January 10, 1968.

17. Reference held by Malcolm Anderson.

18. Baernreither, J., *English Associations of Working Men*. London, 1891. p217-225.

19. Written communication, Keith Lindsay to National Trust, 1974.

20. *ibid*.

21. Right of Burial certificate, 1890, and Receipt of Burial certificate, 1926, held by Malcolm Anderson.

EXHIBITION CURATOR: RICHARD HEATHCOTE

RESEARCH ASSISTANT: CATHY DODSON

ADAM'S BACKYARD

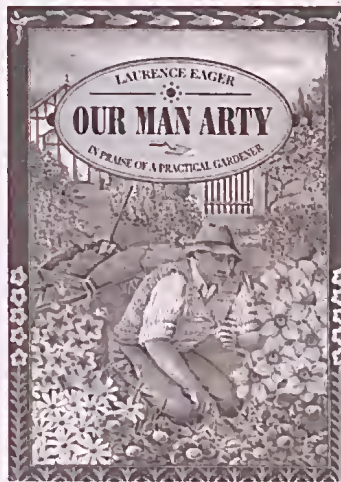
Mr Anderson was reckoned to be able to grow anything, including a 'green rase' (!) which he once showed to Keith Lindsay. This photograph shows Adam's pumpkins doing well in his cottage garden. Adam was a member of the Southern Suburbs Garden Society and was a regular member of their judging panel. He also won many prizes in competitions held by the Horticultural Improvement Society of Victoria.

OTHER GARDENERS

Review by
TREVOR NOTTLE

How often do we hear horror stories about mis-adventures with paid gardeners? The so called professional gardeners that haunt us with memories of hacked, slashed and smashed plants, vast over-spending, sly slacking in the garden shed and downright ineptitude. All too often, I fear, especially in Australia where gardening is considered, by and large, lowly work and poorly paid. How few well trained, interested and thorough professional gardeners there are. To meet one is a rarity; to meet one in private employment even more rare, while to meet one in full-time employment is almost impossible. How different from the 1900's when a pastoral estate such as Anlaby, near Kapunda in South Australia had a garden staff of seven. Estate photographs prove they were not just casual jobbers and brought in farm hands; flourishing rose gardens, rockeries, conservatories, orchid houses, pelargonium houses, cucumber houses and a vast orchard proved that they knew their stuff having been properly trained in the arts of horticulture. Sad to say, none of their history is known.

It is diverting then to read *Our Man Arty*, a semi-biographical novel by a professional 'jobbing' gardener whose insights into the foibles of employers from artistic types to pernicky society dames and bossy big-wig business men show us in a light-hearted way the view from the gardeners side. A rather more elevated tone is established by Christopher Lloyd in his book, *Other People's Gardens*. In this book, a kind of gardening travelogue, the 'real' gardener is very much in the background in most gardens described. No doubt some of the garden owners take a great deal of interest in directing the development of their desmenes, some may work alongside paid staff, a few may even spend the greater part of their waking hours pre-occupied with their gardens. Thus when we read that Lady Crawford eliminated the red and yellow shades from a mixed planting of aquilegias at 'Balcarres' we must wonder whether she commanded their removal or got down in the dirt and yanked them out by her own hand. I suspect that a nameless professional gardener did the beautifying, if muddy, deed. Elsewhere in the book, the identity of the real gardeners is revealed, especially in the case of public gardens, National Trust gardens and the great estates. It is heartening to read of the delightful floristic achievements of Jimmy Hancock at Powis



OUR MAN ARTY

by Laurence Eager
Published by Victoria Press,
Melbourne, 1994 \$15.00

Castle, and those of Simon Goodenough at Ventnor Botanic Gardens; professional gardeners with training, vision and the backing to let their ideas soar.

Then there are the amateur gardeners with skills, knowledge and flair that lifts them and their gardens, well above the suburban norm. Such gardeners are well known in Australia as leaders of horticulture here. Two of ours get a mention in Lloyd's Anglo-centric world survey. They are Pat Learmonth of Dunkeld and Raymond Williams of Dalvui both in Victoria's Western District. Each 'garden' in their own way and attract Lloyd's enthusiastic comment and perceptive critique. Perhaps he (Lloyd) doesn't quite get to grips with the impact that the environment has on the waxing and waning of the floral year 'down under' (or in California) but he knows a dedi-

cated, hands-on gardener when he sees one. And he empathises instantly with their professional level of expertise and commitment.

Altogether different is *Derek Jarman's Garden* because the garden itself is a very different sort of creation than most of the kind. It was made by the owner with the help of many friends, amateur gardeners if you like, some of them by his description almost pressed into helping out with the unique design and construction.

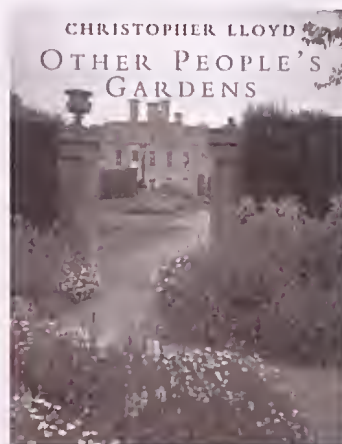
The expertise and commitment in this case arises from an immense driving creative force; a unique vision and the capacity to see possibilities where a professional gardener might see only impossibilities.

The three books are so different that a choice between them must be based on personal preference. If a pleasant read is what you seek, then *Our Man Arty* could be just what a bookish gardener would enjoy on a wet afternoon; *Other People's Gardens* will satisfy those who enjoy Lloyd's unique blend of impish personal observations and knowing critique of plants and design, but for me Derek Jarman's sheer intensity and vivacious creativity stands out, as does his writing style and presentation. A word of warning though, *Derek Jarman's Garden* is a reflection of his lifestyle – a lifestyle that some readers may find to be well outside what they would expect to find in a gardening book.



DEREK JARMAN'S GARDEN

by Derek Jarman,
Published by Thames & Hudson, London, 1995 \$55.00



OTHER PEOPLE'S GARDENS

by Christopher Lloyd
Published by Viking,
London, 1995 \$49.00

ADVENTURES OF A GARDENER

by Peter Smithers

Published by The Harvill Press with the Royal Horticultural Society

R.R.P. \$75.00

Review by HELEN PAGE

Sir Peter Smithers, now in his 80s, shares with us in this inspirational book, his life of gardening from his childhood when he was influenced by his parents strong love of gardening in England to the culmination of his dream, the maturity of his garden at Vico Morcote in Switzerland.

Alongside his professional career in Parliament, Government and International Organisations, he gardened and became an internationally respected plantsman in many genera including Magnolias, Tree Peonies, Camellias, Wisterias, Lilies, Cacti and Nerines. He travelled widely and along the way gathered a wide network of like minded friends with whom he has continued to exchange information and plants. On a tour of Nepal in 1970, he collected fourteen plants of the treasured *Daphne bholua* which he naturalised at Vico Morcote.

For his personal record keeping, he photographed his plants and the stunning colour illustrations in the book (60 pages of them) are all his own work. To single out some for special mention would be unfair to the remainder.

At Vico Morcote he has developed his dream in 25 years so that now in its maturity, this garden with its own ecosystem, appears to maintain and rejuvenate itself with a minimum of human input. His gardening efforts are now mainly devoted to the breeding of hybrid *Nerine samiensis* in a greenhouse leading off his study. A generous gardener, he has willingly made all his plants available to a nearby nurseryman for propagation.

Of particular interest is his use of the spelling of 'Wistaria' to honour Professor Caspar Wistar and not to The International Code of Botanical Nomenclature spelling of 'Wisteria'. Peter Valder, in the preface of *Wisterias: A Comprehensive Guide* refers to a visit to Vico Morcote. One wonders whether these two eminent experts on this genus discussed this.

Sir Peter has kept pace with progress and has recorded his plants on computer working up from 'an adolescent computer' in the early days of Vico Morcote to 'a grown up Pentium Machine' which has added a new dimension to his life by making the whole world accessible by way of CompuServe and Internet. This no doubt also assists him in maintaining contact with friends with shared interests he has made during his life. Readers of this book will be rewarded by having his CompuServe number so that one can express their appreciation of his book directly to him.

This is one of the most enjoyable and inspiring gardening books I have read.

Available from The Green Book Company (03) 98182801
Freecall 1800 646 533.

LETTERS TO THE EDITOR

CALIFORNIA GARDEN AND LANDSCAPE HISTORY SOCIETY

News has just arrived of the formation of the California Garden and Landscape History Society. The inaugural meeting was held at the University of California Santa Cruz Arboretum on September 23rd, 1995 after some background preparation by Bill Grant of Aptos. Bill Grant will be known to some Australian gardeners for his interest in Australian native plants, particularly grevilleas, and for bringing several garden tours to this country. It was during a visit to a Conference in Australia last year that he discussed with Trevor Nottle and Trisha Dixon the possibilities of forming such a group. The newly formed society plans to hold formal meetings twice a year which will include garden visits and lecture programs. The first edition of *Eden*, the Society's quarterly journal has been published and features an address given to the first meeting of the group by David Streatfield, Chair of the Department of Landscape Architecture and Adjunct Professor of Architecture at the University of Washington. For membership details write to: Barbara Barton, California Garden and Landscape History Society, PO Box 1338, Sebastopol, California, USA 95473 - 1338.

Trevor Nottle

Dear Editor,

In the United Kingdom, the Heritage Lottery Fund (whatever that may be) has recently awarded a further £25 million for projects across the country, including approximately £1.2 million for parks and gardens, most notably £792,000 for Stowe Park in Buckinghamshire. This brings the total amount awarded by the Lottery to £95 million, other recipients being the Chelsea Physic Garden, Islington's 16th century New River and Hackfield Historic Park and Garden in North Yorkshire.

Big money – and although we might not be able to match these figures in Australia, we should remember that the Sydney Opera House was built on the back of a lottery. Has anyone thought of a 'Heritage Lottery' to help preserve our historic parks and gardens?

Another news item from the UK is the formation of the Historic Gardens Foundation, described as 'the first international organisation to be concerned solely with historic parks and gardens'. Initially the Foundation will concentrate on parks and gardens in Europe but when resources permit, it hopes to expand its activities to cover non-European countries. Should any member of the AGHS be interested, the person to contact is:

Mrs Gillian Mawrey,
The Historic Gardens Foundation,
34 River Court,
Upper Ground, LONDON SE1 9PE
FAX 44 171 401 7072

Sincerely,
Tim North

ARMILLARIA IN THE ROYAL TASMANIAN BOTANICAL GARDENS

By DAVID BEDFORD

A number of significant trees in the Royal Tasmanian Botanical Gardens have died as a result of severe outbreaks of deadly fungus diseases. In March 1994, *Armillaria* was found to be attacking the large Cape Chestnut in the centre of the lawn adjacent to the Arthur Wall. The tree was half dead, and had to be removed. After further investigation, it was found that the Gardens had significant infestations of two particularly aggressive diseases, the honey fungus *Armillaria* and the root rot fungus *Phytophthora*.

It was decided the best way to approach the problem would be through co-operation with Forestry Tasmania, CSIRO and the University of Tasmania and plans and procedures to deal with the diseases were soon formulated.

The disease has now claimed 13 large trees and numerous small trees in the last couple of years. What we fear now is that the disease will kill the remaining large trees in these areas, and particularly fear for the 150 year old cork oak near the restaurant and two large Norfolk Island Pines. The infected stumps of trees that have died have been fumigated with Vapam to try to kill the *Armillaria* prior to inoculating them with a friendly non-pathogenic wood rotting fungus *Phanerochaete*.

Combating the fungus can be a very expensive process, often involving the complete rebuilding of a garden area with new drainage and new soil, as well as new plants. In some areas, chemicals can be of use, but in others the only viable option is to remove all the susceptible plants and start again with resistant species.

A program has been implemented to try and map the extent of the two known centres of *Armillaria* in the Gardens. Because the fungus is only inside wood it is hard to determine the extent of the problem until it is too late and trees die. In an attempt to find the infection before it is too late, hundreds of stakes of timber species known to be susceptible to infection by *Armillaria* have been driven in around the known outbreaks. After six months or so in the ground, the stakes will be pulled up to see if they have become infected.

If the stake strategy works, this data will allow very accurate maps of the extent of the infection to be prepared.

Other plans at the Gardens are for greatly improved plant hygiene procedures. The Gardens is constructing washing bays for tools and equipment used in the Gardens to prevent spreading the disease from one area to another. An enclosed trailer shed has been purchased to hold tools and equipment used in contaminated areas. A special washing system for the tools has also been purchased.

It is vital that other people will be able to learn from our predicament and avoid problems in their own gardens. It is critically important that stumps aren't left in gardens, as these act as a source of infection from *Armillaria*.

CARRICK HILL LAND SALE

By TREVOR NOTTLE

The Minister for the Arts in the South Australian government, Ms Di Laidlaw, has announced that she will put to Cabinet and Parliament a proposal for the development and sale of 39.5 hectares of Carrick Hill estate as 34 housing lots. A survey commissioned by Ms Laidlaw estimated a return of approximately \$8.1 million over a five year selling period. Situated in the vicinity of the Springfield Estate, in the eastern suburbs of Adelaide, the new blocks are expected to realise about \$300,000 each on current market values in the area. The Minister has sought reassurances from Cabinet that the monies received will be set aside in a trust and the income generated be used to make the art collections, gardens and house self-sufficient.

The Chairman of the Carrick Hill Trust, Mrs Naomi Williams, said that while the Trust would consider the proposals very carefully, it was in principle supportive of any initiative which sought to guarantee the financial viability of the property so long as the development was not intrusive in the setting of the house and gardens.

Carrick Hill was given to the people of South Australia by Sir Edward and Lady Hayward and is particularly noted for its extensive heritage rose gardens, rampart hedges and pear tree tunnel. Recent developments have included a boxwood maze, an orchard of antique apple varieties, a dahlia garden and a small lake. Many of the plants in the gardens have been donated by members of the gardening community of Adelaide, including members of the Australian Garden History Society.



Carrick Hill pear tree tunnel.

MAIDENHAIR TREE GINKGO BILOBA

By ALLAN CORREY

Gardens for pleasure have always been regarded as representing a society's reaction against the local surroundings. The pleasure gardens established by the early Australian colonists tended, therefore, to include introduced plants rather than indigenous species, and, because the surrounding bush contained so few deciduous species, deciduous exotics became fashionable. Gardeners then, as now, were also attracted to plants which were a little out of the ordinary which they could show off to their friends or horticultural colleagues. Imagine then the fascination that a deciduous tree with deep, rich, golden autumn foliage and fresh lime-green spring growth, introduced into Europe from the mysterious Orient and known as a 'living fossil', must have had for Australian colonial gardeners.

The tree in question is, of course, the Maidenhair tree, *Ginkgo biloba*, described and named by the celebrated Carl Linnaeus in 1771. Known to the colonists as *Salisburia adiantifolia*, it is listed under that name in all of William Macarthur's Camden Park Nursery Catalogues of 1843, 1845, 1850 and 1857, which suggests it was highly sought after.

Although only introduced into Europe in 1730 by Dutch traders, the *Ginkgo* had been known centuries before as a cultivated plant in temple gardens in Japan and China where it is called Duck's Foot tree. For a long time it was thought to be extinct in the wild, but isolated populations



Siebold & Zuccarini (1870)
Flora Japonica Vol.2

have now been discovered in the mountains between Zhejiang and Anhui provinces in south-eastern China. Its ancestors are extinct species such as *Ginkgo adiantoides*, known to have grown in Europe before the last Ice Age, and *Ginkgo australis*, found in ancient Australian fossil beds, and this is the reason it was referred to as a 'living fossil'. Although a member of the *Gymnospermae*, Ginkgo is not a conifer and is more closely related to another ancient group, the *Cycads*. It is the sole surviving member of a once large and widespread group of plants in the order *Ginkgoales* which flourished some 250 million years ago in the Permian period.

If Linnaeus had given the name *Ginkgo biloba* to this species in 1771, why was it listed as *Salisburia adiantifolia* in Macarthur's catalogues in the 1840s and '50s? The answer to this makes an interesting story. Before the days of international botanical codes, under which the oldest published name takes precedence, botanists did not worry too much about any 'priority rule' and the *Ginkgo* case is a classic example. Sir James Smith (1759-1828), one of the founders of the Linnean Society and also its first President, changed the scientific name of the Maidenhair tree to *Salisburia* in honour of his friend Richard Salisbury (1761-1829), one of the founders of what later became the Royal Horticultural Society, simply because he (Smith) considered *Ginkgo* sounded wrong. Smith also changed the specific epithet *biloba*, which is apt because of the notch which often divides the leaf blade into two lobes, to *adiantifolia*, which describes the leaves' resemblance to individual pinules of the maidenhair fern, *Adiantum*. The Maidenhair tree is now correctly known by its former name.

Although it grows best on deep, moist, alluvial soils in cool climates, the maidenhair tree was found to be very hardy and was widely cultivated in private gardens and public parks in all but tropical regions. Because of its majestic upright form and spectacular bright golden-yellow autumn colour, it was used chiefly as a single specimen on lawns or as an accent plant to terminate a vista. However, in the Orient, the male tree is a favourite for formal avenues as it responds well to pruning, and, unlike the female tree, does not produce fruit.

Some seedling trees planted in colonial gardens naturally turned out to be female, and occasionally, one encounters a fruiting specimen in an old garden. Fruit consists of an outer fleshy pulp surrounding a single silvery edible nut. After ripening, the pulp decays producing butyric acid with an odour variously described as 'strongly offensive', 'malodorous' and 'evil'. Actually, it smells like rancid butter and certainly can be rather disagreeable.

The Maidenhair tree is slow to medium in growth but lives to a great age. A famous specimen in the Royal Botanic Gardens, Kew, is 25 metres tall and is thought to have been planted in 1762. Since the species is surprisingly tolerant of atmospheric pollution and is very resistant to most pests and diseases, it is being planted increasingly in urban areas throughout the world.

Horticulturists have always exploited variation in plants, and today there are many cultivars of *Ginkgo biloba*. These range from those with deeply divided leaves such as 'Laciniata', to those of weeping habit collectively described as 'Forma pendula', and tall narrow forms called 'Fastigiata'.

MAIDENHAIR TREE *GINKGO BILOBA*

(Syn. *SALISBURIA ADIANTIFOLIA*)

Family: Ginkgoaceae

Ginkgo: Derived from the ancient Chinese vernacular name meaning 'silver nut'.

biloba Latin - 'with leaves having two lobes'.

- Endemic to south-eastern China but now widely cultivated.
- Very hardy, can tolerate heavy frost and hot, dry climates but must have deep, moist soil. Tolerates polluted atmosphere.
- Slow to medium growth with a life span of more than 200 years.
- Develops a single low-branching trunk with strong upright branching habit. Conical form when young but developing an upright-oblong crown. Specimens reach 40m but usually not as tall.
- Leaves triangular or fan-shaped with long slender petioles and parallel veins radiating uniformly from petiole to apex; apex usually with a distinct notch dividing the blade into two lobes. Leaves and petioles turn clear golden-yellow in autumn.
- Plants are dioecious. Catkin-like male strobili hang from the tip of spur shoots; ovules are in stalked pairs, one of which matures into fruit, the other is aborted. Fruit consists of an outer pulp which has an unpleasant odour as it decays, enclosing a single silvery nut, edible and highly valued in the Orient.
- Seeds germinate readily if cleaned of the outer pulp and sown immediately, but there is a risk when planting seedlings that some will be female. Staminate plants are assured by grafting male scions onto seedling understock in late winter.



NATIONAL

NATIONAL CONFERENCE – TOOWOOMBA

Bookings are underway for the 17th Annual Conference to be held in Queensland 27th – 30th September. Jan Seto, Jeannie Sim and team have put together a wonderful mix of lectures and gardens in this unique area of Australia.

The Conference starts in Brisbane (right next door to the Botanic Gardens) with buses taking delegates to Toowoomba via historic Franklyn Vale Homestead and Spring Bluff. Among the lecturers on Saturday are Professor George Seddon, Dr Catherin Bull and Christopher Vernon. Some of Queensland's most noted gardens will be visited on Sunday – Jimbour House, Jondaryan Station and Old Gowrie. Monday is an optional day and looks at the gardens of Toowoomba.

Conference bookings to the AGHS Office, C/- Royal Botanic Gardens, Birdwood Avenue, South Yarra, Vic 3141 by August 1, 1996.



Jimbour House garden to be visited during the Toowoomba Conference.

TOURS

QUEENSLAND

Terry Ferrier's pre conference tour of historic homes and country gardens of Beaudesert, Darling Downs and Goondiwindi promises to be a treat in more ways than one with gourmet meals, good company and the best gardens that south east Queensland has to offer. Terry is past co-ordinator for Australia's Open Garden Scheme and now runs Gourmet Garden Tours so knows both the gardens and garden owners well.

Highlight of the tour will be Nindooibah, the historic homestead and garden of Mrs Margaret Hockey, wife of the late artist Patrick Hockey. Country hospitality will also be a feature with drinks on the banks of the Macintyre River one evening and the chance to see a range of gardens unique to Queensland.

The three day tour runs from Monday 23rd September to Wednesday 25th September so participants will have a rest day before attending the Conference on Friday 27th September through to Sunday 29th September (optional day Monday 30th September).

TASMANIA

25 Feb – 6 March 1997

Fairie Nielsen will be leading a tour of her special Tasmanian gardens next February. This will be a wonderful chance to see some of our most historic gardens with someone who knows them intimately. Among the gardens to be visited are Symonns Plains, Winton and Kaponica, Connorville and Esk Farm. Dates for the Tour are February 25 to March 1, 1997.

SOUTHERN NSW

21 – 23 April, 1997 Pre Conference Tour

Jackie Courmadias and Trisha Dixon will be leading the Pre Conference Tour of historic 19th century gardens in the Braidwood, Bungendore and Monaro district, including Micalago Station and Gidleigh. Canberra (in autumn) is to be the venue of the 1997 AGHS Conference, commencing Anzac Day, Friday April 25. More details next issue.

BOOKINGS AND ENQUIRIES FOR ALL TOURS Jackie Courmadias phone/fax (03) 9650 5043 or toll free 1800 678 446.

WINTER SEMINAR

27-28 July, 1996

Australian garden styles – from backyard barbie to 'grand allee' will be the subject of a two day winter seminar in Canberra the last weekend in July. Designed to indicate the origins of and influences on Australian garden design the seminar is an attempt to define the Australian garden style. Lecturers include Neil Robertson, Chris Betteridge, Warwick Mayne Wilson, Elizabeth Minchin, Patrice Riboust, Deborah Malor, Victor Crittenden, Juliet Ramsay, Richard Ratcliffe and Judith Baskin.

The seminar will be held at University House in Canberra and a Seminar Dinner will be held on the Saturday evening. Accommodation is available at University House (quote AGHS seminar to receive seminar rates – accom. bookings 06- 249 5275). Seminar fee \$95 (members) and \$105 (non members) which includes lunches and continuous morning and afternoon teas. Dinner \$30.00. Bookings close 12 July. Send cheque to AGHS, GPO Bo 1630, CANBERRA, ACT 1601. Enquiries (06) 258 4547.

QUEEN'S BIRTHDAY HONOURS

Victorian AGHS member, Professor Ruth Bishop received the Order of Australia for her service to medical research, particularly for her contributions to the understanding of gastroenteritis in children.

Journal contributor, columnist and author, Tommy Garnett received the Order of Australia Medal for his service to horticulture as a pioneer in the identification of climatic zones for plants in Australia and as an author on matters of horticultural interest.

ASSISTANCE WITH JOURNAL PACKING

Many thanks to Marika Kocsis, Jane Bunney, Rosemary Manion, Helen Page, Di Ellerton, Beryl Black, John Joyce, Pam Jellie, Gwen Ward and Georgina Whitehead who helped pack the last Journal.

JOURNAL INDEX

An index to volumes of one and two of Australian Garden History covering the period 1989-91 is available, providing valuable reference for researchers. Is anyone willing to index volumes three to seven? Please contact the Editor, Trisha Dixon (064) 535578 or Executive Officer, Jackie Courmadias (03) 9650 5043 or toll free 1800 678 446.

DATES FOR THE DIARY

EDNA WALLING LECTURE

An Edna Walling lecture in an Edna Walling garden by the owner of another Edna Walling garden – a rare combination! Jennie Churchill (co-author of *Gardens in Time: In the Footsteps of Edna Walling*) will be speaking at Markdale, Binda, NSW at 4pm on Saturday 20th July. \$10.00 per person. Bookings essential (048) 321 988. A special winter opening of two NSW Edna Walling gardens – Markdale and Kiloren – will be held on Sunday 21st July.

POSTCARD PROMENADE – ROYAL BOTANIC GARDENS, MELBOURNE

MELBOURNE AUGUST 19, 21 AND 25

A series of three free walks featuring enlarged postcards from the turn of the century to illustrate the Royal Botanic Gardens then and now led by RBG Voluntary Garden Guides. The interest in postcards and photography coincides with William Guilfoyle's dramatic changes to the gardens and provides a fascinating historical record of the Yarra River straightening, charming bridges and shelters and Melbourne Society.

Bookings need to be made for these free walks on Monday 19, Wednesday 21 and Sunday 25 August or a group booking can be made on a date to suit.

Enquiries: Jane Tucker (03) 9252 2370

THE ART OF BOTANICAL ILLUSTRATION

MELBOURNE OCTOBER 10 – NOVEMBER 5

Exhibition to be held at the National Herbarium of Victoria, Birdwood Avenue, South Yarra. Open daily from 10am to 6pm. Admission \$3. Catalogue \$2. All works on display will be for sale. Profits go towards the Friends of the Royal Botanic Gardens projects in the Melbourne Royal Botanic Gardens.

Enquiries: Louise Coronel (03) 9650 6398 during business hours.

BUSHLAND TO BOTANIC GARDENS

ROYAL BOTANIC GARDENS, MELBOURNE 22 & 22
OCTOBER 1996

As part of the 150th Birthday Celebrations at the Royal Botanic Gardens, a special walk will be taken, tracing the early development of the Gardens from its bush beginnings to the first ornamental plantings. Find out about the vegetation that existed on the site prior to the establishment of the Gardens and how it was used by aboriginal people and early settlers.

The two hour walk starts from the Separation Tree Shelter at 1pm on 20 and 22 October. Bookings are essential for this free walk. Phone (03) 9252 2370.

SEVENTH INTERNATIONAL HERITAGE ROSE CONFERENCE

CAMBRIDGE, ENGLAND JUNE 29 – JULY 4, 1997

Old rose devotees will be converging on Cambridge next June for a feast of heritage rose lectures and garden visits. Enquiries: Peter Beales, London Road, Attleborough, Norfolk NR171AY.

JOURNAL DEADLINES FOR COPY AND ADVERTISING

Sept/Oct	25 July	GARDEN DESIGNER ISSUE
Nov/Dec	15 September	180th CELEBRATION OF ROYAL BOTANIC GARDENS, SYDNEY.

ADVERTISING RATES

1/8 page	\$120	(2 or more issues \$110)
1/4 page	\$200	(2 or more issues \$180)
1/2 page	\$300	(2 or more issues \$250)
full page	\$500	(2 or more issues \$450)

MEMBER ENQUIRY

Flemington House once stood in Mt Alexander Road, Flemington, Victoria. Built in 1856, its name was changed to Trovenore in 1900, before being pulled down in 1941. Alex Bragiola of 51 Fenton St, Ascot Vale, Victoria, 3022 is keen to find out more about the house and garden. If anyone has done any research or has any information, please contact Mr Bragiola.

AUSTRALIAN GARDEN HISTORY SOCIETY PRIZE 1997

The Sydney and Northern NSW Branch of the AGHS offers a prize of \$500 for a student project on some aspect of Australian garden or landscape history.

Enquiries: Jan Gluskie, Sydney and Northern NSW Branch, AGHS. Tel/Fax (02) 428 5947

Entries to be submitted to: The Secretary, Sydney and Northern NSW Branch, AGHS C/- 26 Mary Street, Longueville, NSW 2066. Entries close 31st January, 1997

AUSTRALIA'S OPEN GARDEN SCHEME

Southern Tablelands, NSW

Rare and wonderful opportunity
Winter Garden Openings at Crookwell
Sunday July 21st 10am – 4.30pm
KILOREN AND MARKDALE

Winter is a perfect time to appreciate a garden's underlying design and structure.

Edna Walling designed her gardens with a strong sense of structure and loved the 'bare bones' of a garden in winter. Here is a rare opportunity to visit two of her gardens in July - Markdale at Binda and Kiloren at Crookwell. Discover their strengths and the special plants that carry a garden through the colder months.

Both gardens are an easy day return drive from Sydney and Canberra Directional signs at Crookwell Warning soup and Gluhwein available all day at Markdale - just 30 minutes drive beyond Kiloren.



Australian's Open Garden Scheme
(060) 363 114 or 0055 20800

For weekend visitors Edna Walling lecture with Jennie Churchill (Co-author Gardens in Time: In the Footsteps of Edna Walling) at Markdale 4pm Saturday 20th July.

Lecture \$10 per person. Bookings essential for lecture and accommodation.

Contact Crookwell Promotion Centre 048 321 988

GEORGE W. ALTHOFER, NURSERYMAN, NATURALIST AND VISIONARY

By COLLEEN MORRIS

The popularity of the Australian 'Bush Garden' movement and the influence it has had on the way we garden, owes much to the nurserymen who have been dedicated to growing Australian native plants. George Althofer (1903-1993) of Dripstone, on the Central Western Slopes of NSW is one nurseryman who established his native plant nursery when the general community was more interested in growing gladioli and looking forward to the latest rose catalogue.

A self-trained botanist, George began plant collecting in the 1920s and established a small arboretum which was to become the Australian plant nursery 'Nindethana' in 1935. On his plant collecting expeditions he was accompanied by his brother Peter (1918 - 1991), also a nurseryman. Although many nurseries from the start of the industry in the nineteenth century had always carried Australian plants, the promotion of *only* native plants was unusual.

George Althofer grew plants from seed collected all over Australia, with the 'orchid man', the Reverend H.M.R. Rupp on a visit to 'Nindethana' in 1951, being particularly taken with 'the glorious *A. saligna* from the neighbourhood of King George's Sound'. (1) Althofer also shared Rupp's interest in orchids and corresponded regularly with him. The area in which George and Peter Althofer lived provided specimens for interested botanists all over the country and the orchid *Diuris althoferi* was named for these two brothers after their discovery of it.

One such correspondent was W.H. Nicholls who expressed interest in articles by George Althofer published in *The Victorian Naturalist* and asked George if he could secure a number of species of *Diurus* for Nicholls forthcoming publication, *Orchids of Australia*. On receiving his first batch from George, Nicholls wrote:

Your packet of Diuris specimens - so wonderfully packed - came to hand safely. You most certainly know how to pack flowers! (2)



In 1953 the Nindethana seed catalogue was of approximately 2000 species and Althofer exchanged seeds with botanic gardens and supplied parks and gardens within Australia and overseas. Other authors acknowledged George Althofer's contribution, especially his expertise in growing, and his knowledge of, the genus *Prostanthera*. It was at this time, in 1/1953 edition of *Wild Life*, that George Althofer's ambition for an arboretum or national park where the grouping of plants, and the way in which they were to be planted 'intermingling and growing under conditions that would favour natural regeneration' was described. (3) Althofer hoped that imported native plants from different parts of Australia would be intermixed with plants indigenous to the area. It was not until 1964, however, that the Soil Conservation Service set aside 162 hectares of resumed land on the foreshores of the newly constructed Burrendong Dam. The first planting by volunteers was with seedlings raised at Nindethana and in Peter and Hazel Althofer's nursery at 'Glen Ora'. Nindethana nursery was essentially destroyed by a freak storm in 1964 but continued to grow some plants until 1968. The original plants at Burrendong were destroyed in a bushfire in 1965 but were quickly replanted. Hazel

Althofer, who has been the chief propagator for the Arboretum since its inception, continued to be involved with the Althofer vision at what is now called the Burrendong Arboretum.

George Althofer's published works include poetry, a history of the Dripstone area and a book about mintbushes, *The Cradle of Incense*. He was awarded the Australian Plants Medal and Life Membership by the Society for Growing Australian Plants and the International Dendrology Society presented its Award of Merit to Burrendong Arboretum through George as its founder and director. In 1979 he was awarded the Order of Australia. While few people realise the contribution the Althofers, as specimen collectors, made to institutions such as the various botanic gardens of this country, visitors to Burrendong today can experience the vision of George Althofer and the dedication of George, Peter and his wife Hazel; and the many others involved in the establishment of the Arboretum.

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2. Extract from a letter to G.W. Althofer from W.H. Nicholls, September 1947.
3. Sharland, Michael, 'George Althofer of Dripstone', *Wild Life and Outdoors*, April 1953, p. 359.

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A field of poppies – but from where did they come?

DURHAM HALL

By OLIVE ROYDS

Durham Hall is an historic garden dating back to the early 1840s situated in the Braidwood district of southern NSW. Olive and Dick Royds are the fifth generation owners of Durham Hall and care for their garden along with the running of their property. Renovating their front lawn last spring resulted in a rather spectacular display!

After several years of drought, paspalum had taken over the lawn. Eradication by spot spraying was unsuccessful so my husband decided to 'Roundup' the entire lawn and resow. After two applications of herbicide about a month apart, the lawn was then dug up with a rotary hoe.

It was a long drawn out affair as a sprinkler system for the lawn was also being put in place and my husband was having to feed our cattle each day. Work continued in spare moments but soon it became too cold to sow the grass seed and so after the sprinkler system was finished we waited for the spring.

By the time spring came and it was time to sow the lawn seed, there was a tremendous germination of poppies and

larkspurs. Anxious to have a lawn again, I wanted to remove these and sow the lawn seed. However my husband was so intrigued to see what would happen if we left it. We had already cancelled our Open Day that year as we hadn't had time to work on the rest of the garden, so it really didn't matter if there was a lawn or not. We decided to leave the poppies and larkspur to do their own thing. The result was unusual but very beautiful.

Flanders poppies with their flamboyant colour interspersed with blue and pink larkspurs *en masse* is a wonderful sight to see. All the more wonderful were the double Flanders poppies amongst the normal single ones, but from where did they come?

The lawn which my husband had dug up in 1995 had been in place since it was sown in 1945. Admittedly, before 1945, the area had been all granite edged flower beds and gravel paths but that all went when at the end of the war the lawn was laid. I find it amazing that the seeds would have lain dormant for fifty years but that is obviously what had happened as we certainly didn't sow them. It seems the trigger for germination was disturbing the soil.

Given that small helping hand, 'Mother Nature' certainly put on a spectacular show.



Durham Hall Garden c. 1859. Note the carriageway surrounded by the clipped box hedging.

Measured drawings and a study were undertaken of the Durham Hall Garden by the local AGHS branch, resulting in the publication of the Durham Hall Garden booklet. This includes historic and contemporary photographs, scale plan, history notes and plant list.

Jim Webb, who identified the many rare and unusual plants, many surviving from the original plantings, was fascinated by a specimen of *Desmodium amethystinum*, which he believes is practically unknown in gardens today. A native of China, it has sprays of pale blue flowers in autumn, followed by many distinctively shaped pods,



Like entering a maze, the box hedge carriageway is now waist high and is canopied by a massive Atlas Cedar and overhung with Persian Lilac, hollies and old roses.

constricted between the seeds. A search through the early nursery catalogues from Sydney between 1850 and 1888 (Shepherd's, Purchase's, Baptiste's and Treseder's and Camden Park plant lists) fails to find this species or any other *Desmodium*.

It would be interesting to know if anyone knows of this plant or has had experience growing or propagating it. Please contact the Editor with any details.

The Durham Hall Garden booklet is available from the AGHS office for \$7.50 (including postage).